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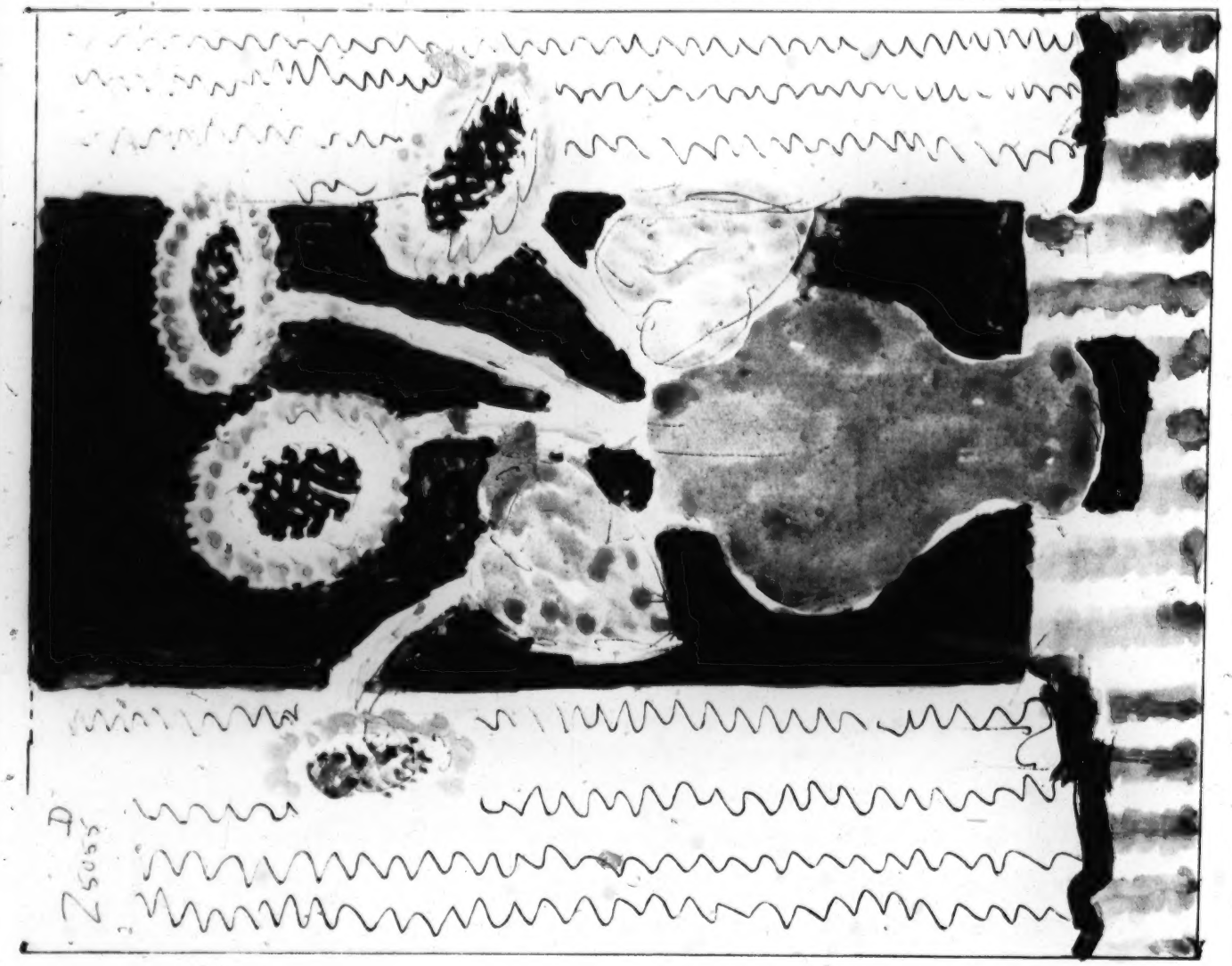


Vanessa Bell Paintings and Drawings

London Anthony d'Offay 1973

COURTAULD INSTITUTE OF ART
UNIVERSITY OF LONDON
Presented by
Anthony D'Offay.

Vanessa Bell

Vanessa Bell

Paintings and Drawings

20 November to 12 December 1973

Anthony d'Offay
9 Dering Street New Bond Street London W1
01-629 1578

Vanessa Bell in the South of France *c.* 1930

COURTAULD INSTITUTE

The Art of Vanessa Bell by Richard Morphet

Since Vanessa Bell's last one-artist exhibition in 1967 (and her last painting retrospective nearly ten years ago), numerous canvases that had been stored away for years have come to light, extending our knowledge of her achievement in striking ways. Moreover, as the first half of this century recedes in time, a climate and a generation have developed in which curiosity as to the detailed production, chronology, intentions and range of individual British artists before 1950 joins with a greater ability to appraise their achievements objectively. No longer are artists allotted to clear-cut stylistic compartments as they once were. Although the detailed research for which Vanessa Bell's body of work calls is in its infancy, it is increasingly apparent that her achievement has far greater richness, individuality and historical significance than was generally claimed at the time of her death in 1961, and the outlines of a more ambitious estimate of her importance are already clear.

In the last decades of her life Vanessa Bell was usually discussed as a type of *intimiste* with a sensitive but conventional approach to still life. Art world tastes of the period and the preponderance on public display of more recent works combined to render almost or actually invisible the bold pioneering work she did between the ages of 30 and 40. This in turn led both to an undervaluing, perhaps – even when it was praised – of her later work (which persistently though undemonstratively exhibited preoccupations declared in the early period), and to an exaggerated distinction being made between her easel painting and her decorative work.

In fact, the earlier work (*c.* 1910–20), from which the sensitivity, quietude (and toughness) of Vanessa Bell's later work in familiar genres developed, identifies her as one of the boldest innovators in British art of this century. In those dramatic early years, no British artist's work represented more purely and outspokenly than hers and Duncan Grant's a fully fledged Post-Impressionism, carried to the point of total abstraction. As Ronald Pickvance has written of her paintings just before and after the outbreak of war in 1914, "When eventually a Rewald of English Post-Impressionism appears, they will surely emerge as some of the key pictures"[1]; and

the discoveries of the last nine years reveal her achievement to have been even more extraordinary.

Even when her subject lay in the realm of fantasy, Vanessa Bell was not frivolous. Rather, she celebrated the pleasures of the senses and of the imagination with a kind of aristocratic assurance and unreserve. Even in the 1910s, her work also conveys, along with celebration and directness, a certain gravity, of which the classical forms in which it is cast are the perfect vehicle but not the sole means. Yet the early pictures, clear and ordered though they are, also embodied in the painting context of their own day (and continue through the intensity of that embodiment to give out) a sense of passion, excitement and revelation. In the 1910s, Vanessa Bell's gravity and control went hand in hand, paradoxically, with a trenchancy and originality of statement that were, for the time, almost wild. Her writings, no less than her paintings, convey vividly the sense almost of abandon she experienced in the years around 1914, as restraints on freedom of idiom and of expressive content, both in and beyond the arts, were discarded with gathering audacity and range. As she wrote later in life, "A great new freedom seemed about to come"[2]. Certain that she followed and developed the precepts of both old and modern masters, yet considered in some quarters (on account of her innovations) to be almost mad, Vanessa Bell was one of those artists who painted at once as an act of self-discovery and in a gesture of war or crusade for authenticity and vitality of expression.

Thus, much of her painting in these early years shows, by the standards of the day, an almost ruthless boldness of conception and execution. The depicted subject is presented in a scheme of broad masses set down with what, by comparison with accepted painting, were summary strokes and garish colours. But these means only *seemed* crude, for the criteria of accepted art by which they were judged were self-evidently limited. Objectively, they were a means

1. Introduction to catalogue of Arts Council Vanessa Bell memorial exhibition, 1964.

2. Vanessa Bell, in an unpublished essay entitled *Notes on Bloomsbury*, c. 1948.

of expressing a fresh sensitivity, new kinds of modulation, and a colour sense that could find subtlety and an equal reality not only in close tones but in hues of unabashed richness.

This fresh immediacy of perception and expression – a willingness to be life-givingly *blunt* – characterises Vanessa Bell's best work at all periods. As Virginia Woolf put it, "there is something uncompromising about her art"[3]. André Dunoyer de Segonzac stated it admirably when he wrote "Never in her work does one meet with . . . affected prettinesses . . ., nor yet with the facile but seductive picturesque: all is purity, frankness and perfect simplicity both in what is expressed and the means of expression. This accent of sincerity and truth has nothing to do with dull realism; it is stamped with a grand, natural distinction without a trace of affectation"[4].

Throughout her career, Vanessa Bell's painting shows a persistent feeling for architecture. Individual buildings, though truthfully observed as established, almost "natural" features of their landscapes, seem to form points of special concentration. They are set down with a lucidity of drawing and a limitation to essentials that as early as the 1910s sometimes put one in mind of the Euston Road School twenty-five years later. Within the canvas as a whole, a building in one of her pictures sits with a feeling of particular integration into the design. The principle of architecture is vertical, and Vanessa Bell seems to have had an obsession with verticals; her work gives the impression that even in subjects so far from built structures as portraits and still lifes, she would seize any opportunity that reasonably presented itself of introducing a vertical into a painting. But verticals are encountered in her work not just as elements that were inevitably present in many of the subjects she painted; they are elements in the design emphasised in their own right. The single margin – a vertical strip or extremely narrow tapering segment of colour running down one or the other edge of a painting – is almost a signature of her and of

3. In Foreword to catalogue of *Recent Paintings by Vanessa Bell*, London Artists Association, February - March 1930.

4. In Foreword to catalogue of Vanessa Bell exhibition, The Adams Gallery, October 1961.

Duncan Grant's work. It operates as one means of directing attention to a representational picture's equal reality as a two-dimensional *design*, tied to a flat, rectilinear surface. Vanessa Bell's work consistently displays a dominant architectonic preoccupation. In the period *c.* 1910–14 the bold division of the painted surface into simple interrelated blocks of colour meant that her representations of nature often took particularly schematic forms. Strong diagonals might divide the design, a street scene might read more immediately as a conception of vertical bands of colour, a portrait might be cast in the form almost of a pyramid. The eventual and wholly logical outcome of this obsession with form and colour themselves, and with relations of form, was (as in Duncan Grant's work) paintings that were totally abstract.

Vanessa Bell appears to have produced wholly abstract paintings for a short period only, before feeling that the interest subject matter added to a picture was an enriching factor she could not do without. But the brevity of her abstract phase should obscure for us neither its intrinsic importance nor its unity with her work as a whole. The abstract work is a fascinating product from the circle of Roger Fry and Clive Bell at the period of the publication of Bell's controversial *Art* with its emphasis on "significant form". The fact that these pictures appear to have been painted not as an endeavour distinct from Vanessa Bell's figurative art but in full equality with it, draws attention to their pursuit of a reality common to all her work, that of an intense sense of interval, space and plastic actuality, of colour harmony, and imaginative vividness. In many of her figurative paintings the independent reality of the design as such is so marked that one is tempted momentarily to regard this aspect as actually autonomous from that of representation. But then the presentation of the subject with all *its* emotional authenticity proves, of course – always with fresh surprise – to be coterminous with the almost "self-sufficient" design. Yet the highly schematic character of many of her figurative paintings – the boldness, for their date, with which they assert *formal* priorities – points to the degree of freedom her paintings have from figurative implication when they do become abstract. Perhaps it is because of the degree of their concern with classical values in *painting* as such that Vanessa Bell's and Duncan Grant's abstract work seems so much more uncompromising than much

other British abstract work of the period – so unencumbered, for example, by reflecting those types of physical or mechanical energy which so stimulatingly tied Vorticist painting to certain aspects of the modern scene. Though referring to nothing outside themselves, Bell's and Grant's hard-edge, rectilinear abstracts convey a powerful feeling of their own modern era as later would, for example, the quite independent works in the same idiom by Ben Nicholson. At the same time, as with Nicholson's work, clarity and outward simplicity of design are the vehicle for those lyrical and sensuous qualities which are common to both abstract and figurative works by these artists. As with all art, Vanessa Bell's abstract work should be judged not by its quantity but on its fact – striking and original in relation to the art of its day, and characteristic of the work as a whole of an artist always unusually concerned with formal values.

The influence of Matisse is very clear in Vanessa Bell's work of the 1910s – in her expressive use of invented colour in figurative works, and in her concern with giving equal force as shape and substance to the representationally "negative" areas of a painting (the block of colour between the outline of a figure or chair and the picture's edge; the solidity, almost, of the segments of sky seen in landscapes around 1912). Every element in one of her pictures has a positive rather than a supporting role to play. Her sense of the autonomous reality of each shape led (as also in Duncan Grant) to the early and bold use of collage of painted and cut papers, in both abstract and representational works. A further link with Matisse (and with Vuillard and Bonnard) is Vanessa Bell's ability, while being outwardly detached, to invest with personal emotional intensity a scene in which nothing is "happening" – even in those pictures where the figures' faces are represented devoid of features. Moreover in the 1910s a further parallel with Matisse is Vanessa Bell's expression of a private imaginative world both exotic and fantastic, which both her and Duncan Grant's painting and decorative work project with extraordinary vividness. Along with its marked joyfulness, it has a quality of strangeness and extremity that link it to that audacity already remarked on in her unrestrained choice of pictorial means around 1914. In this imagined world, the heads of fantastic flowers too rich and heavy, or languorous, to hold themselves upright bend to the ground on

stems that curve in impossible, graceful arches. Limbs extend in elegant distortions, figures look sideways out of slit eyes or give the spectator a startling stare. Exotic costumes and jewels appear. People and things are seen in a raking, almost hallucinatory light of more than natural radiance.

While this very particular world is expressed in an advanced pictorial idiom, its content not only overlaps with the rich social and entertainment life of the London cultural world before the 1914 war but also has links in both feeling and motif with fine and applied art in the late nineteenth century. Moreover in Vanessa Bell's own family background on her mother's side it was far from unknown for imagination and fantasy, aestheticism and emotional intensity to take visual expression: the work of her great-aunt Julia Margaret Cameron, who died in the year of her birth, is only the most notable example.

There seems to be a fundamental contrast between the fluid, shifting, kaleidoscopic character of Virginia Woolf's vision and the directness, the simple exposure, of visual information which is a central strength of Vanessa Bell's. But their visions do overlap in this ability to evoke a lyrical, far-fetched fantasy and, in real-life subjects, in their obsession with the precise appearance of things seen and in their power to evoke mood. When, after the 1910s, her work becomes less innovatory in idiom, Vanessa Bell seems to intensify her observation of the flowers, the objects, the utensils, the details of landscape that surround her. There is a parallel between this passionate looking and noting and her sister's wrting. The way one object leans upon another, the reality of cups, of a book that has just been put down, the mysterious life of a piece of furniture or china that has existed also in an earlier age – these kinds of awareness seem to be expressed in her work. Her flower paintings are usually not so much "arrangements" as an astonishingly real bringing to life both of the flowers and of the act of making the marks on canvas that stand for them. The bunch of flowers she paints often appears, indeed, to have been thrust, unarranged, in a single mass, into a proportionately rather tall vase, and it is the vase that occupies by far the greater part of the picture. Yet somehow the picture gives out the whole *feeling* of the flowers. Her paintings show a persistent interest in objects grouped

just inside a window, with a view beyond, and with pens and other equipment for writing. These objects, landscapes, flowers, windows, are living distillations of an environment close in character to Virginia Woolf's; the table-top pictures even suggest at times something of Virginia Woolf's pleasure in the promise of a new nib and sheet of paper. In the paintings of Vanessa Bell's last four decades, particularly in her still-lifes, one really can feel her excitement in the sheer felicity and variety of form and colour there to be appreciated in objects however mundane, and in their juxtapositions. As she once wrote, "Some of the greatest painters . . . have often been contented by telling us only how exciting and moving to them have been the formal relations of a few kitchen pots and pans, fruit and vegetables. It is . . . so absorbing, this painter's world of form and colour, that once you are at its mercy you are in grave danger of forgetting all other aspects of the material world . . . One is almost incapable of being bored. Even a kitchen coal scuttle may become the most exciting continuation of curves and hollows, deep shadows and silver edges"[5].

This passage and others stress the visual and sensuous qualities in still-life, while rather underplaying the role in a painting of the poetry of association and mood. Such an emphasis is supported by the unusual frequency with which Vanessa Bell's later still-life paintings give prominence in the design to pure circles, squares and unbroken rectangles; these basic abstract figures, exquisitely judged, glow out from the canvas, self-justifying quite apart from their simultaneous figurative role. The communication of the living reality of a brief time-span of perception of nature in all its felt freshness is fitted with complete naturalness into (or made to create) the same kind of limpid *structure* with which she was concerned in her early work. However, no sensitive viewer can see these landscapes, portraits and still-lifes without apprehending their poetry of mood, their understated but profound sensitivity to place and personality, the sense they convey of a complex awareness of the passing of time, their quiet but true and enduring intensity of feeling. The *particular* emotion focussed varies, of

5. From text of lecture given by Vanessa Bell at Leighton Park School, 1926 or 1927.

course, from picture to picture, but their common quality is her personal combination of honest self-awareness with a considered affirming joy in the undramatic but fundamental pleasures of both senses and spirit. It should be added that in terms of art, too, her pictures have at all periods a *moral* vitality, as clear in less successful works as in those that combine their component levels of experience perfectly. Honest, serious and anti-popularising, they stand for the painter's need to be true to his or her self rather than to an externally directed taste.

Vanessa Bell's decorative work brings us back to her key feeling for the structure of a design. She worked for the printed page and for fabrics, and on walls, ceramics and furniture. Her decorations were not simply applied to an available surface, but used *its* limits and *its* character as an integrated part of the conception. The content of a decoration could range from measured abstraction to sensual figurative abundance, from an aethereal delicacy to the exposition of detailed narrative themes, from stateliness of image and scale to the proliferation with extraordinary liveliness, originality and wit of formal motifs combining elementary universal simplicity with the illusion for the spectator that their very existence, even as forms, was *her* invention. In many of the decorations – for example in the almost physically felt way a single botanically implausible flower occupies a glass goblet, or in the deceptive ease and simplicity of language of a rectilinear grid design with a border of discs – one experiences that same sense of "less is more" that operates in so many of her paintings.

It is not the aim of this essay to discuss Bloomsbury art as a whole, in which, with Roger Fry and Duncan Grant, Vanessa Bell was a central figure. But though there is a clear distinction between their temperaments as artists – notably in *his* greater inventive range, exuberance, and curiosity about often improbable subjects which he re-creates with a magical freshness of his own – it is impossible to consider any major aspect of Vanessa Bell's work without recalling the closeness of her association as a painter for half a century with Duncan Grant. Through both mutual sympathy and the stimulus of complementary temperaments, this association intensified the strange visionary vividness with which a shared imaginative ambience – a state of mind, which has almost the

quality of a (non-geographical) *place* – is reflected in their work, especially of the early years. At times it is difficult or impossible to attribute a given picture firmly to one rather than the other. Indeed their exceptional community of interest is manifested in the extraordinary number of portraits, landscapes and still-lifes which over the years they painted only a few yards or feet apart. In "pairs", these individually satisfying pictures have an interest and vividness that are more than the sum of their parts, and they reveal both the shared plastic concerns of the artists and what is peculiar to each. As the fruit of one of the most remarkable associations in British art they encourage the hope that an exhibition on this theme, which in some cases would become tripartite with the inclusion of pictures by Roger Fry, might be organised.

Vanessa Bell's own art, with its aspects of gravity, audacity and joyous fantasy, of deep sensitivity to the mood as well as the sheer visual beauty and reality of a subject, of bold modernity and of passionate response to the past, is so rich that in the years ahead interest in it can only deepen as our knowledge of it grows.

Chronology by Richard Shone

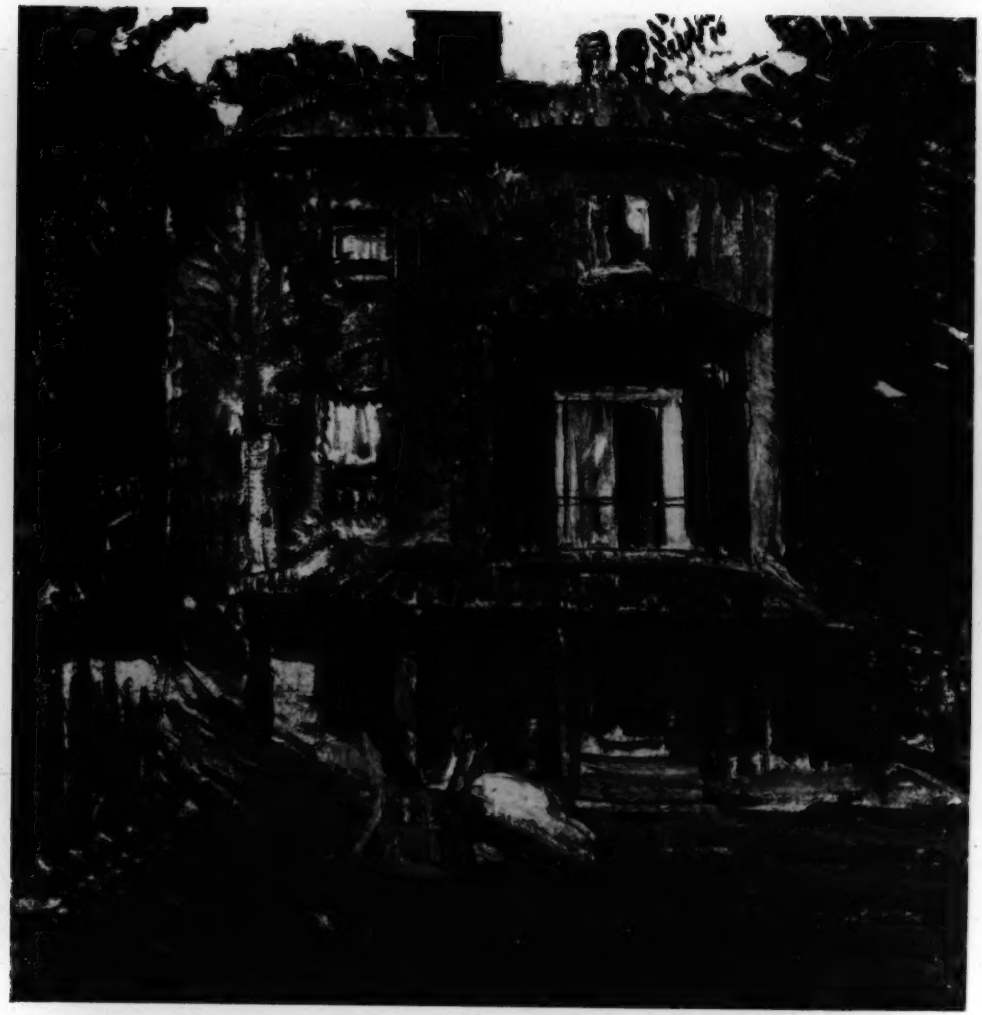
30 May 1879	Born in London, daughter of Sir Leslie Stephen. Educated privately.
1899 - 1900	Studied under Sir Arthur Cope, R.A. (1857 - 1923).
1901 - 1904	Attended the Royal Academy Schools where she studied for a time under Sargent.
1902	Visits Florence
Spring 1904	After the death of her father in February and a holiday in Italy, moved, with her brothers, Thoby and Adrian, and her sister, Virginia, from 22 Hyde Park Gardens to 46 Gordon Square. Beginnings of Bloomsbury Group.
1905	*Portrait of Lady Robert Cecil*, her earliest surviving work, exhibited at the Summer exhibition, New Gallery.
Autumn 1905	Organised the Friday Club for annual exhibitions, lectures and discussions.
1906	Met Duncan Grant.
Autumn 1906	Visited Greece.
February 1907	Married Clive Bell, and continued living at 46 Gordon Square.
February 1908	Birth of Julian Bell.
July 1908	Exhibited *Portrait* at the Allied Artists' Association.
1909	Exhibited *Iceland Poppies* at New English Art Club. Visited Florence.
August 1910	Birth of Quentin Bell.
Late Summer 1910	At Studland, Dorset.
November 1910 - January 1911	First Post-Impressionist exhibition.
February 1911	Exhibited with the Friday Club, Alpine Club Gallery.
Spring 1911	To Turkey with Clive Bell, Roger Fry and H. T. J. Norton.
Summer 1911	At Studland.
February 1912	Exhibited *Design for Screen* at the Friday Club.

May 1912	Visited Italy with Clive Bell and Roger Fry.
July 1912	Represented in the *Exposition de Quelques Indépendants Anglais* organized by Roger Fry at the Galerie Garbazanges, Paris.
August 1912	*The Spanish Model* bought by the Contemporary Art Society.
Summer 1912	Again visited Studland, and also Asheham, Sussex, the home of Leonard and Virginia Woolf. Painted several landscapes there.
October - December 1912	Exhibited four paintings (including *The Spanish Model*) at the second Post-Impressionist exhibition.
March 1913	Represented in the first exhibition of The Grafton Group, 'a Post-Impressionist exhibition', at the Alpine Club Gallery.
May 1913	Visited Italy with Clive Bell, Roger Fry and Duncan Grant.
July 1913	A director of the Omega Workshops founded by Roger Fry at 33 Fitzroy Square, W1. Designed screens, textiles and, for Lady Hamilton, a mosaic floor, still *in situ* in the entrance hall of 1 Hyde Park Gardens. Continued working with the Omega until its eventual closure in 1919.
Summer 1913	Again visited Asheham: more landscapes and a portrait of Lytton Strachey.
January 1914	Five paintings and one screen included in the second exhibition of The Grafton Group, Alpine Club Gallery.
May - June 1914	Represented by five paintings in the *20th Century Art Exhibition*, Whitechapel. Summer at Asheham.
1914	Mural decorations for house of Henry Harris, Bedford Square, with Roger Fry and Duncan Grant.
May 1915	Exhibition of Costumes at the Omega Workshops.
Spring and Summer 1915	Painting at Eleanor, West Wittering, Sussex, a house belonging to St. John and Mary Hutchinson.
Spring and Summer 1916	At Wissett Lodge, Halesworth, Suffolk with Duncan Grant and David Garnett.
Autumn 1916	Moved to Charleston, Firle, Nr. Lewes, Sussex.
Autumn 1917	Eight works included in the exhibition, *The New Movement in Art*, shown at Birmingham and at the Mansard Gallery, London.

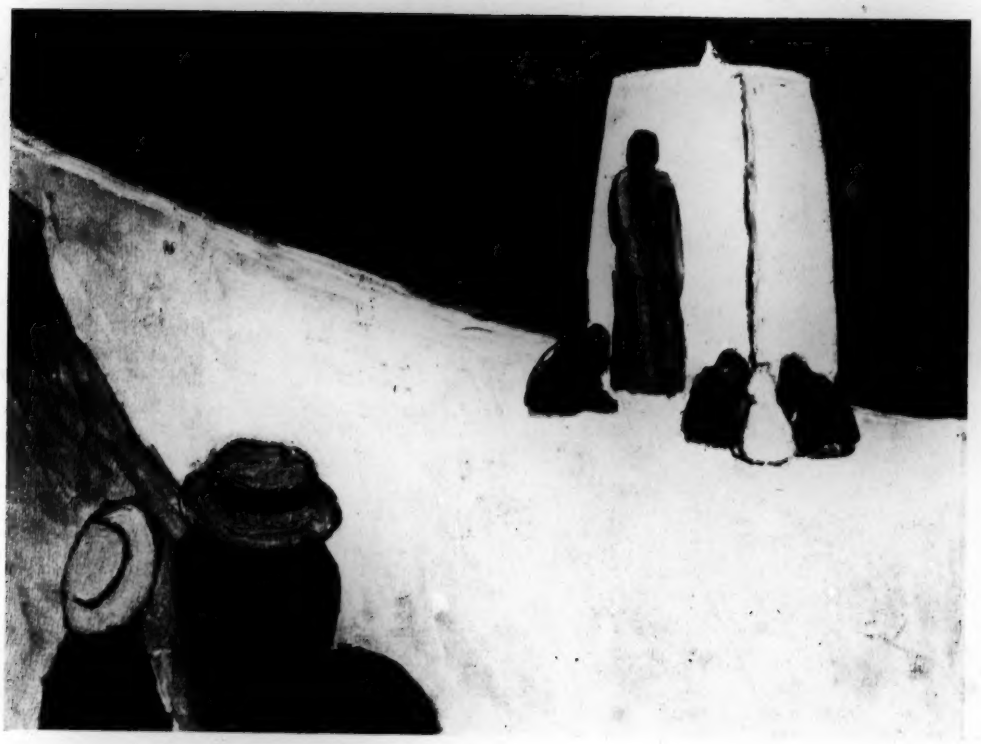
August 1918	Six works included in the exhibition *Englische moderne Malerei* at the Kunsthaus, Zurich.
September 1918	With Duncan Grant decorated Maynard Keynes's rooms at 46 Gordon Square.
November 1918	Exhibited with other Omega artists at Fitzroy Square.
December 1918	Birth of daughter, Angelica.
1919	Member of the London Group: frequent exhibitor until her death.
Summer 1919	Meetings with Derain and Picasso in London.
1919 - 1920	Mural panels and decorations with Duncan Grant in Keynes's rooms in Webb's Building, King's College, Cambridge.
Easter 1920	In Rome with Keynes and Duncan Grant; returned via Paris where she visited Picasso.
November 1920	Exhibited watercolours, with Duncan Grant, at the Independent Gallery, Grafton Street.
May 1921	Visited Paris.
Winter 1921 - 1922	At the 'Maison Blanche', St. Tropez.
February 1922	In Paris, where again she visited Picasso.
June 1922	First exhibition held at the Independent Gallery.
1923	Visited Spain with Roger Fry and Duncan Grant.
June 1924	In Paris.
1925	Decorated with Duncan Grant, Moon Hall, Gomshall, Surrey, the house of Peter Harrison.
May - June 1926	Exhibited at the Leicester Galleries with the London Artists' Association, of which she was a founder member.
Summer 1926	Visited Ravenna and Venice with Duncan Grant.
1927	Took the Villa Corsica, Cassis: from 1928 to 1939 regular Summer visits to Cassis, staying at small house, 'La Rergère'.
	Decorations with Duncan Grant in the house of Mr. and Mrs. St. J. Hutchinson, Regent's Park.
February - March 1930	Exhibition at the Cooling Galleries, 92 New Bond Street, catalogue introduction by Virginia Woolf.

1930	Decorated Penns in the Rocks, Withyham, Sussex, with Duncan Grant, for Lady Gerald Wellesley.
June - July 1932	Exhibited in *Recent Paintings by Duncan Grant, Vanessa Bell and Keith Baynes*, Agnew and Sons.
1932	Decor for *Hight Yellow* given by the Camargo Ballet at the Savoy Theatre.
December 1932	Decorated and furnished with Duncan Grant, a 'Music Room' installed at the Lefevre Gallery.
1934	Exhibition at the Lefevre Gallery.
1935	Executed decorations for R.M.S. *Queen Mary*. Summer in Rome.
c. 1936 - 1937	Decorated with Duncan Grant, Miss Ethel Sands's house in Chelsea Square (now destroyed).
1937	One-man exhibition at the Lefevre Gallery. Visited Picasso in Paris, working on *Guernica*.
1938	Taught at the Euston Road School.
1940 - 1942	Executed *Nativity* and *Annunciation* for the parish church at Berwick, near Firle, Sussex, with *Christ in Glory* by Duncan Grant and *The Wise and Foolish Virgins* by Quentin Bell.
1941	One-man exhibition at the Leicester Galleries.
1946	Visited Dieppe. 'Cinderella' decorations with Duncan Grant for the Children's Restaurant, Devonshire Hill School, Tottenham, unveiled by Lord Keynes.
1948	Visited Venice and Lucca.
1950	Visited Venice.
1952	Visited Venice.
1956	Exhibition at the Adams Gallery.
1957	Visited Venice and Lucca.
7 April 1961	Died at Charleston, Firle.
1961	Memorial exhibition at the Adams Gallery.
1964	Arts Council Memorial exhibition.

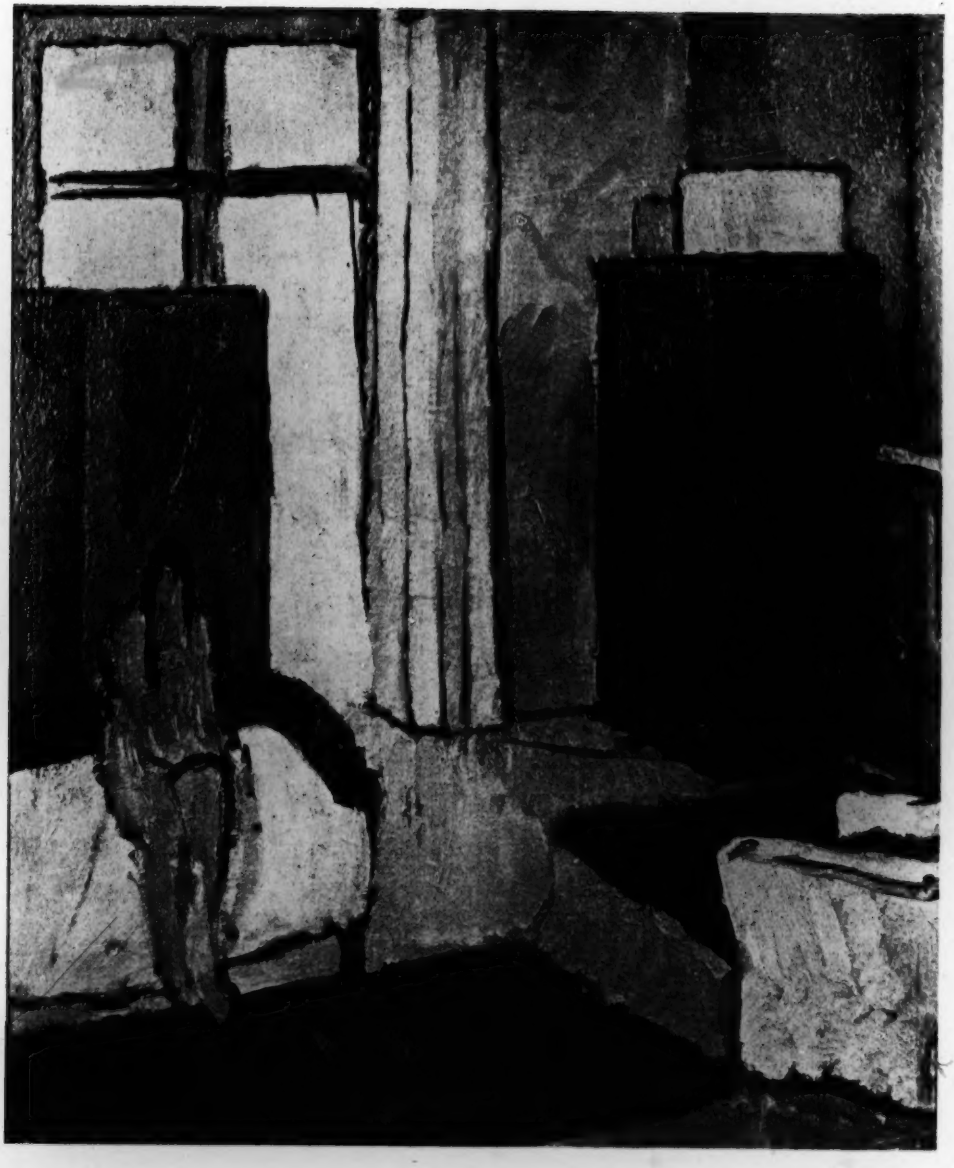
1 Adrian and Virginia Stephen on the lawn at The Steps, Playden *c.* 1908



4 **Studland Beach** *c.* 1911



7 The Bedroom, Gordon Square 1912

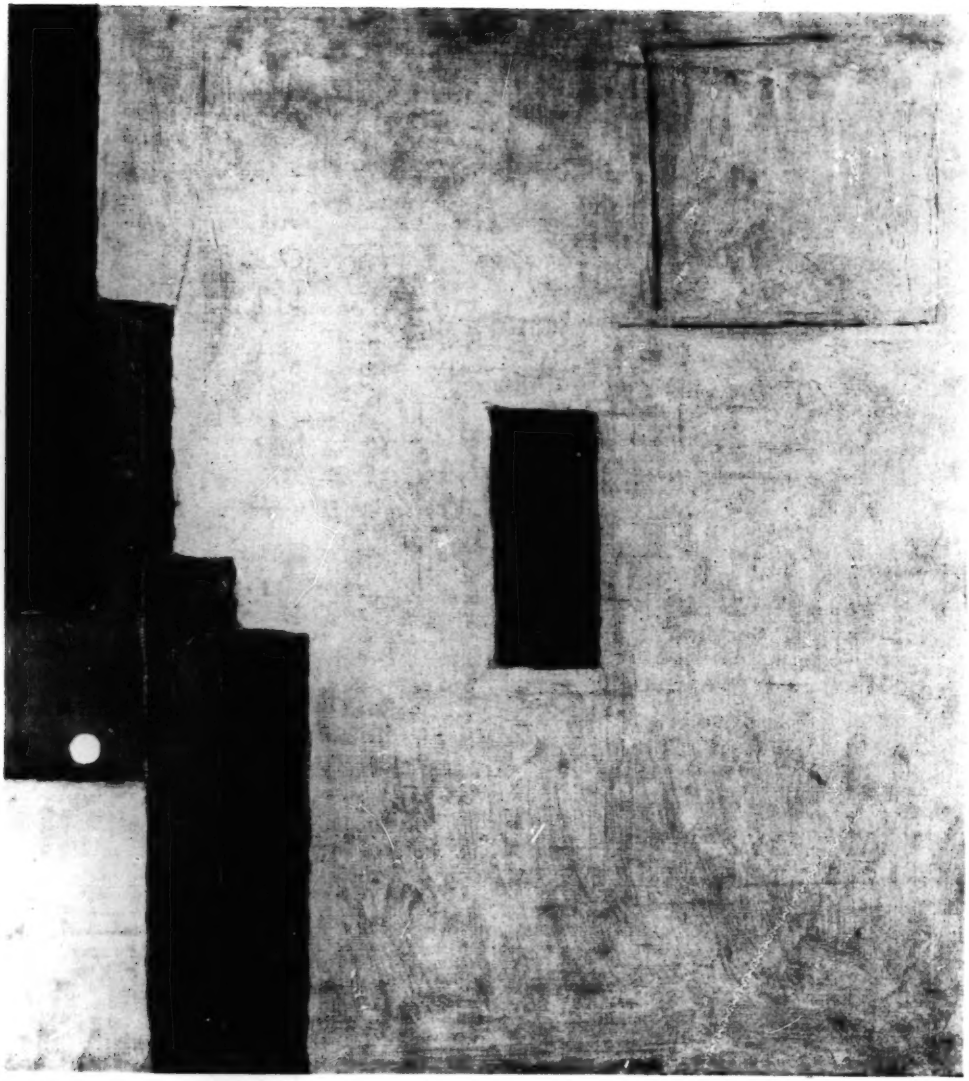


8 **The Studio: Duncan Grant and Henri Doucet painting at Asheham 1912**

9 Street Corner Conversation *c.* 1913

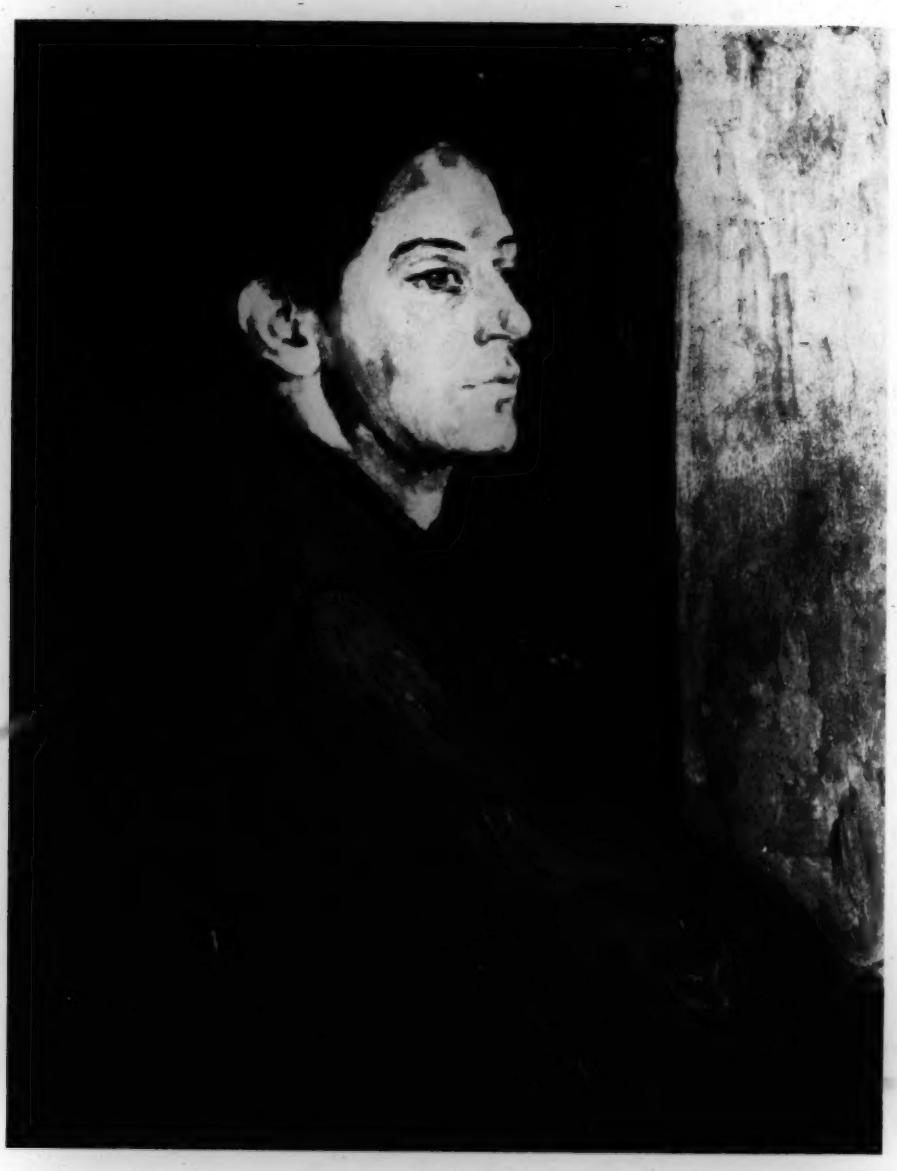
12 The Madonna Lily 1915

14 Abstract *c.* 1915



20 **Portrait of the Artist** *c.* 1926

22 Portrait of Duncan Grant 1930



28 Corner of the Sitting Room at Charleston

31 **Design for the dust jacket of *The Moment and other essays* by Virginia Woolf, published by the Hogarth Press in 1947**

The MOMENT
and other essays
Virginia Woolf

32 **Still Life with Quill Pens** *c.* 1950

33 **Still Life by the Studio Window** *c.* 1950

Catalogue

1
Adrian and Virginia Stephen on the lawn at The Steps, Playden *c.* 1908
Oil on board
14 × 13½in

2
Portrait of Saxon Sydney-Turner begun *c.* 1910
Oil on canvas
22 × 18in

3
Julian Bell and Nanny *c.* 1911
Oil on board
11 × 20¼in

4
Studland Beach *c.* 1911
Oil on canvas
30 × 40in

5
Church in Tuscany 1912
Oil on panel
9¾ × 13½in

6
Street scene in Tuscany 1912
Oil on panel
9¾ × 13½in

7
The Bedroom, Gordon Square 1912
Oil on canvas
21½ × 17½in

8
The Studio: Duncan Grant and Henri Doucet painting at Asheham 1912
Oil on board
22½ × 17½in

9
Street Corner Conversation *c.* 1913
Oil on board
27 × 20in

10
Adam and Eve: an Omega decorative project 1913
Pencil, gouache and oil on paper
9¾ × 26¼in

11
Oranges and Lemons 1913
Oil on board
29¼ × 20½in

12
The Madonna Lily 1915
Oil on canvas
24¾ × 15in

13
Portrait of Duncan Grant *c.* 1915
Oil on canvas
29½ × 19¾in

14
Abstract *c.* 1915
Oil on canvas
17¼ × 15¼in

15
Portrait of David Garnett *c.* 1916
Gouache and oil on board
30 × 20½in

16
Duncan Grant painting in a Mirror
c. 1918
Oil on board
22¼ × 18in

17
Design for the cover of *Mr Bennett and Mrs Brown* by Virginia Woolf, published by the Hogarth Press in 1924
Pen and ink
8½ × 5½in

18
Design for the cover of *The Common Reader* by Virginia Woolf, published by the Hogarth Press in 1925
Gouache
8 × 5¼in

19
Design for the dust jacket of *Mrs Dalloway* by Virginia Woolf, published by the Hogarth Press in 1925
Gouache
8 × 5¼in

20
Portrait of the Artist *c.* 1926
Oil on canvas
30 × 24in

21
Design for the dust jacket of *On Being Ill* by Virginia Woolf, published by the Hogarth Press in 1930
Pencil and watercolour
7⅜ × 5⅜in

22
Portrait of Duncan Grant 1930
Oil on canvas
Signed and dated
25 × 20in

23
Design for the dust jacket of *The Second Common Reader* by Virginia Woolf, published by the Hogarth Press in 1932
Pencil and watercolour
8¾ × 5½in

24
Still Life with Cruet Stand
Oil on canvas
Signed
13 × 16in

25
The Green Bowl of Apples
Oil on canvas
12 × 16in

26
Portrait of E. M. Forster *c.* 1940
Oil on canvas
18 × 14in

27
Still Life with Decanter 1941
Oil on canvas
Signed and dated
15 × 17in

28
Corner of the Sitting Room at Charleston
Oil on canvas
16 × 9½in

29
Design for the dust jacket of *The Haunted House* by Virginia Woolf, published by the Hogarth Press in 1943
Pencil and ink
7¼ × 5in

30
Study for The Memoir Club *c.* 1943
Oil on canvas
12 × 20in

31
Design for the dust jacket of *The Moment and other essays* by Virginia Woolf, published by the Hogarth Press in 1947
Ink
Signed with initials
8 × 5in

32
Still Life with Quill Pens *c.* 1950
Oil on canvas
14 × 18in

33
Still Life by the Studio Window *c.* 1950
Oil on canvas
24 × 21in

34 *Illustrated on front cover*
Tile Design for Kings College Garden Hostel, Cambridge 1951
Ink and watercolour
7½ × 6in

35
Tile Design for Kings College Garden Hostel, Cambridge 1951
Ink and watercolour
7½ × 6in

36
Tile Design for Kings College Garden Hostel, Cambridge 1951
Ink and watercolour
7½ × 6in

37
Tile Design for Kings College Garden Hostel, Cambridge 1951
Ink and watercolour
7½ × 6in

38
Tile Design for Kings College Garden Hostel, Cambridge 1951
Ink and watercolour
7½ × 6in

39
Tile Design for Kings College Garden Hostel, Cambridge 1951
Ink and watercolour
7½ × 6in

40
Design for a book illustration
Ink and watercolour
8¾ × 6¼in